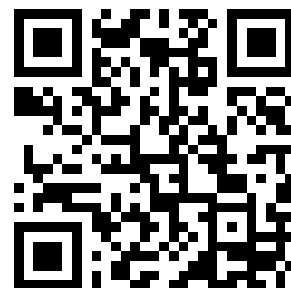

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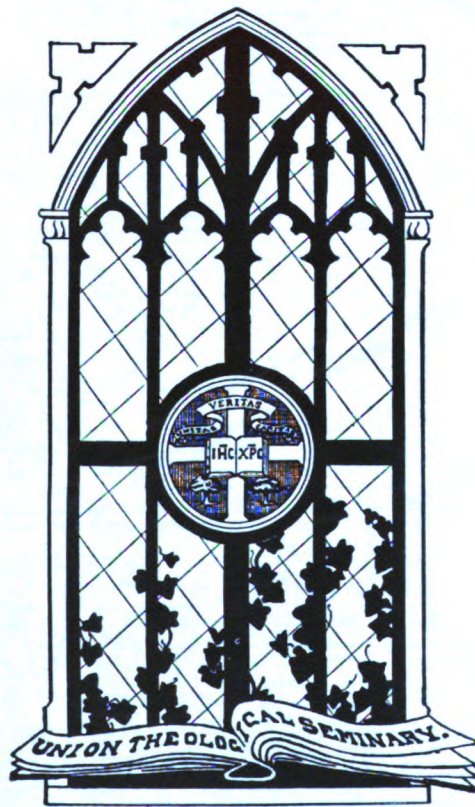
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The black scarf of modern church dignitaries and the grey almuce ...

John Wickham Legg



[FROM THE TRANSACTIONS OF THE S. PAUL'S ECCLESIOLOGICAL SOCIETY.—VOL. III.]

THE BLACK SCARF OF MODERN
CHURCH DIGNITARIES AND THE GREY ALMUCE
OF MEDIÆVAL CANONS.

BY

J. WICKHAM LEGG, F.S.A.,

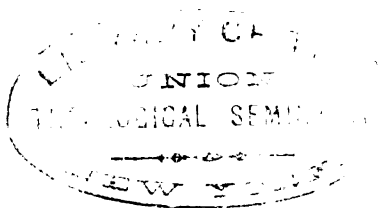
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THE BLACK SCARF OF MODERN CHURCH DIGNITARIES AND THE GREY ALMUCE OF MEDIÆVAL CANONS.

BY

J. WICKHAM LEGG, F.S.A.,

Hon. Treasurer and Secretary of the Henry Bradshaw Liturgical Text Society.

Some of us who attend the services in St. Paul's may have noticed during the last few months that the Canons of our Cathedral Church have begun again to wear round their necks a black silk scarf in many folds, instead of the black stole, to which the scarf bears some distant resemblance; and they may have asked of themselves, or of their friends, the meaning of the change.

The answer to this question is that the black scarf is the representative of a mediæval ornament, which has undergone many changes in shape during the centuries of its existence; that the ornament took its present appearance in the times immediately before the Reformation, and that the return to its use is a return to the use of a vestment which, like the surplice, has been in continuous use in the Church of England for five or six centuries; and the use of which, like that of the long surplice, has been attacked by a certain clique, to whom anything specially English and mediæval, that does not immediately come from across the sea, seems always distasteful.

That the black scarf is a pre-Reformation ornament will, I think, be allowed by all. We see it in the portraits of Warham, Fox, Fisher, and, if my memory serve me well, of Cardinal Pole, so that there cannot be two opinions on this head; but the aim of the present paper is to point out the connexion which appears to exist between this furred black scarf of the pre-Reformation dignitaries (which, deprived of the fur, has come down to our times) and the grey almuce of the mediæval canons.

For this purpose we must consider a little the history of the grey almuce.

When first we meet with the almuce or *almutium* in history, it is a mere cap for protecting the head from the cold. We find the same kind of thing in use amongst the lay folk of both sexes; so that, like most other ecclesiastical ornaments, the origin of the almuce is purely secular.¹ In the Anglican Canons of 1603, we find permission given for the wearing of a *coif* during divine service when the worshipper has an infirmity.² In the same way, Alexander III. (1159-81) granted to the monks of St. Germain du Pré the use of the *almutium* during divine service, on account of the troubles which they suffered from the cold when they recited the office with uncovered heads.³

¹ Victor Gay, *Glossaire archéologique*, Paris, 1887, p. 85, sub voce *aumusse*. J. R. Planché, *Cyclopædia of Costume*, London, 1876. Dictionary, p. 7.

² *Constitutions and Canons Ecclesiastical*, xviii.: "No man shall cover his Head . . . except he have some infirmity; in which case, let him wear a Night-cap or Coif."

³ Edm. Martene, *De Antiquis Monachorum Ritibus*, lib. i., cap. ii., § lxxv. (Bassani. 1788, t. iv., p. 13.)

It will be understood that the almuce is a choir vestment, not a mass vestment; and it must not be confounded with the linen amice, or *amictus*,¹ which the priest should put upon his head when he is about to say mass, and after putting on the chasuble, let fall around his neck. The amice appears to be much older than the almuce, though the amice itself is nothing like so ancient as the chasuble and alb; and to have been a direct imitation, in the ninth or tenth century, of the ephod of the Mosaic priesthood. The amice is of linen, white; the almuce, as far as we can trace it, has generally been black;² that is, the outside covering has been black, though the inside has been lined with fur of various colours. The outside was certainly black at St. Paul's in 1356 or 1364, when the minor canons acquired the right of wearing the grey almuce.³

An accompanying plate shows the almuce in its earliest shape, as a mere protection for the head. (See Plate A.) The bishop-elect, seated, and holding out his hands, is being vested with his buskins; and his figure shows the grey almuce, in its first stage, as a mere covering for the head. Mr. Thomas Brooke, F.S.A., has, with his usual courtesy, allowed the reproduction to be made from a French Pontifical of great beauty in his well-known collection. The arms of the Chapter of Laon are twelve canons' heads covered with the grey almuce.⁴ As a mere covering to the head it seems to be almost unknown in this country. I have been unable, myself, to find an instance of it; nor have I been successful in the inquiries which I have made of others far more experienced in this search than myself.

The almuce now begins a series of changes which bring it from a mere protection to the head into a scarf flung over the arm or even round the neck. As a cap or hood, it becomes larger and creeps down on to the neck and shoulders, and at last covers the arms and chest and back. This latter development is important; forasmuch as it causes the whole skin of an animal to be used in the making; and thus the fur covering the tail and limbs remains and forms pendants or tags, which hang down from the cape around its lower edge, giving it the appearance shown in the hindmost of the three in Fig. 1,⁵ which is a reproduction of a rubbing from a brass of Roger Kingdon, d. 1471, in Quethiok Church, Cornwall. (See *Proceedings of the Society of Antiquaries of London*, vol. iv. p. 72.)

Later on, the two strips of fur hanging from the front of the cape became very long, reaching almost to the ground; and it is by means of these long, scarf-like strips, that the presence of the grey almuce can be most readily made out in the monumental brasses and effigies of Church dignitaries. The cape and hood of the grey almuce are often covered by the cope and thus hidden; while the long strips are seen hanging below, on the front of the surplice.

These long strips are seen very well in the reproduction of bas-reliefs from a fifteenth century tomb in the cathedral church of Wells. They show the dress of secular canons, and the strips of the grey almuce hang down in front of the surplice, and in this case it may be noticed that the cape of the almuce is divided, and tied together in front of the breast: an arrangement which would allow of the folding up of the almuce when taken off, and its disposal as a scarf over the arm or neck. (Fig. 2.)

We see this disposal of the grey almuce over the arm in the photograph of a canon from the Holyrood Diptych, which many of us remember in the Stuart Exhibition, and for the

¹ The word is frequently used by inexact writers to signify any ecclesiastical garment. Stole is used in the same way; in both cases, most likely, there is a reminiscence of *stola* and *amictus*. Good Sir Walter Scott, who must have known better, is a great offender in this article. Cf. *Lay of the Last Minstrel*, canto ii. 19: "A palmer's amice wrapped him round"; and *Lord of the Isles*, canto ii. 23: "His withered cheek and amice white." But on the other hand, in the *Monastery* he speaks of the Abbot's crosier, the modern craze for limiting the term crosier to the archiepiscopal cross not having then set in.

² The outside was grey at Sarum. (G. A. Dayman and W. H. Rich Jones, *Statutes of the Cathedral Church of Sarum*, Bath, 1883, p. 29, § iii.) Aug. Barbosa (*Summa apostolicarum Decisionum* xx. num. iv., Venetiis, 1646, p. 20.) records an instance in which the Archbishop of Otranto in 1616 allowed the dignified clergy, the canon presbyters of his metropolitan church, to wear violet almuces, the other, presbyters *collectitii*, were to wear black.

³ Harl. 4080, British Museum, is an early eighteenth century transcript of a number of documents dealing with St. Paul's, London; on ff. 73b. to 74b. is a copy of a document allowing the minor canons to wear the almuce. "Statuimus et ordinamus ut omnes dicti minores canonici in dicta ecclesia de die et nocte almicias de nigris pellibus Calabre vulgariter nuncupatis exterius confectas et interius cum munitonar (*sic*) furratas gement et habeant." It should be noticed that Calabre is here distinctly said to be black.

⁴ See A. Bellotte, *Ritus Ecclesie Laudunensis rediuvivi*, Paris, 1662, where the arms are engraved on the first page of the dedicatory epistle. Of these Mr. Everard Green gives me the following blazon: "D'azure, à douze têtes de Chanoines de carnation posez de front, cinq, quatre, et trois, coiffez d'aumusses de sable et habillez d'argent;" and he refers to the following work: Edouard Fleury, *Antiquités et monuments du Département de l'Aisne*, Paris, 1879, 3^e Partie, pp. 211–217. See also the drawing of canons' heads in the Bollandist *Acta Sanctorum*, Propyl. ad vii. tomos Maii, between pp. 96 and 97. (Paris. et Romæ, 1868.)

⁵ We are indebted to the courtesy of the Society of Antiquaries of London for the use of this illustration.

opportunity of showing it here to-night I am indebted to Mr. Everard Green. Probably this change was made in the summer as a relief from the great warmth of the vestment. In France and elsewhere the almuce was also carried over the left arm, and the breviary was carried in the hood, which had become useless for its original purpose.¹

Another change takes place. The cape of the almuce disappears, seeming to be rolled up, and put round the neck, thus giving an appearance of greater thickness to the ornament at this place, while the long strips of fur hang down in front as before. This is well seen in Plate B,



Fig. 1.

THE STRIPS AND TAGS OF THE GREY ALMUCE ARE SEEN ON THE THIRD FIGURE.

a representation of a coronation of a King of England, taken from Abbot Litlington's mass-book (1362-1386) by permission of the dean and chapter of Westminster. The archbishop of Canterbury is putting the crown on the King's head; and a chaplain, who stands beside him and carries a cross, wears the grey almuce as a scarf, only with the fur turned outside, so that a grey colour only is seen.

Very like the foregoing arrangement is that seen in the reproduction of a brass almost contemporaneous with the illumination from the Westminster manuscript just quoted. It shows William de Rothewelle, Archdeacon of Essex (1361) in cassock, surplice, grey almuce, and cope. The hood of the grey almuce is very plainly seen above the cope and the long strips of fur hang down low in front of the surplice; but of the cape there is no sign, though there is room enough left bare where the cope falls from the shoulders for the cape to be visible if it existed.²

A similar disposition of the almuce was also followed in certain monasteries. Du Cange tells us that the priests amongst the monks, probably at Bec, had the custom of wearing an almuce of a black colour, four fingers wide, hanging round the neck, after the fashion of a stole, as low as the girdle; they were by this sign distinguished from other priests, and showed themselves to be of the community of the monks. And, he adds, the same thing is done in the famous Abbey of St. Bertin, and monasteries of the low countries, the vestment being of

¹ See *planche ii.* opposite p. 250 of t. ii. of Claude de Vert's *Explication . . . des cérémonies de l'Eglise*, Paris, 1708, for a series of drawings showing the changes undergone by the almuce. The next *planche* shows another series, equally interesting, of the development of the French birretta from an ordinary skull cap. See also Filippo Bonanni, *La Gerarchia Ecclesiastica*, Roma, 1720, plate 121, opposite p. 439.

² J. G. and L. A. B. Waller, *A series of Monumental Brasses*, London, 1864.

like shape and length : but in St. Vedast's, at Arras, it was six inches broad, made out of black skins, and hung from the neck almost to the feet.¹

Very similar is the disposition of the almuce shown in the figures given by Du Molinet of certain canons regular in Poland and Portugal.² The ornament is thrown over the surplice or other vestment around the neck and hangs down in front. In the drawing of the Polish canon



Fig. 2.

A CANON OF WELLS IN GREY ALMUCE.

¹ Du Cange, *Glossarium Mediae et Infimae Latinitatis*, sub voce *almucium* (ed. Favre, Niort, 1884). It runs as follows: *Historia Beccensis MS.*, p. 7: "Hiberno tempore caputium, ut aiunt, consuetum pellicatum, Chaperon de coutume, capiti operiendo adhibebant. At sacerdotibus mos erat deferendi Almutium nigri coloris, latum quatuor circiter digitos; more stolæ e collo pendens cingulo tenus: ut hoc levi indicio de grege Monachorum se esse profiterentur." Quod quidem in celebri Abbazia S. Bertini Cithiensis et aliis Monasteriis Belgicæ etiamnum deferitur. pari forma et longitudine: at in Vedastino sex pollicibus latum est, ex pellibus nigris, et e collo fere pendet ad pedes.

² C. Du Molinet, *Figures des differents habits des chanoines reguliers en ce siècle*, Paris, 1666. pp. 101 and 113.

the almuce is plainly furred; in that of the Portuguese, the tags which are seen round the cape in our monuments and effigies are visible enough, but no fur, only a black cloth, is seen. Fig. 3 is a fac-simile of Du Molinet's plate of the Polish canon. J. B. Thiers also speaks of the almuce being worn on the left arm, or over the two shoulders by certain canons regular.¹

Just before the Reformation in England, the custom of turning the fur in, so that only the black cloth, or other covering of the fur, could be seen, became the rule. This appearance of black, with a very slight edging of fur to the folds of the scarf, may be seen in portraits of pre-Reformation bishops taken during their lifetime: as in that of Bishop Fox, the founder of



Fig. 3.

POLISH CANON IN GREY ALMUCE.

Corpus Christi College, Oxford, which is over the high table in the hall of that college, and a fac-simile of which is given in Plate C. In this likeness the grey almuce has assumed the general appearance of the scarf of chaplains with which we are familiar: though now the fur, being no longer seen, has entirely disappeared; and the scarf has been enriched by the stuff out of which it is made being turned into silk; the colour and general form of the ornament remaining much the same as they were in the days of Wayneffete, Fox, and Warham.² This may very well be seen in the monuments of the seventeenth century archbishops in the Lady Chapel and choir aisles of York Minster.³ Most of these show the numerous folds of the early scarf; though later on, in the monument of Archbishop Musgrave, who died in 1860, the scarf is almost

¹ J. B. Thiers, *Histoire des Perruques*, Paris, 1690, p. 89.

² The portrait of Wayneffete, Bishop of Winchester, and founder of Magdalen College, Oxford, is in the gallery annexed to the Bodleian Library. It shows the black scarf edged with fur. The portrait of Warham, Archbishop of Canterbury, the property of Viscount Dillon, shows the fur edging of the black scarf very distinctly. There is a good reproduction of it in Mr. W. H. St. John Hope's admirable series of illustrations to Mr. S. R. Gardiner's *Student's History of England*, Longmans, 1891, vol. ii., p. 376. Cf. pp. 498 and 499.

³ See also the drawings of the Bishops in the procession at the coronation of James II. (Francis Sandford. *History of the Coronation of . . . James II.* In the Savoy, Thos. Newcomb, 1687.) Reproduced in Gardiner, vol. ii., p. 642.

flat; probably the sculptor had been influenced in his work by the prevailing view that the scarf was the same thing as a stole.

An objection has been made to the view that the grey almuce and the black scarf are the same, because, it is urged, one vestment ought not to appear during the same century in such widely different forms: sometimes worn as a cape, at another, slung over the arm, or, at a third, round the shoulders. As a matter of fact, the chasuble, the identity of which cannot be denied, appears during the middle ages, at the same time, in a variety of shapes, which are perfectly well known to antiquaries. There is the full, flowing chasuble of antiquity, which appears in effigies contemporaneous with others which show a small, cut-down chasuble which would not disgrace a modern Lyons vestment maker: and there is also the cope-shaped chasuble, to which Father Lockhart has lately drawn attention.¹ And is not the chasuble itself folded up (*planeta plicata*) and worn over the shoulder, like a stole or scarf, by the deacon and sub-deacon,² at the very same time that the celebrant wears it in the ordinary manner?

On the continent, the grey almuce has become very rare in any shape. Mr. Everard Green tells me that he has seen it in use by the canons of the basilica of St. Mark at Rome, and of the cathedral church of Amiens: and that he has lately seen it in use in Flanders, where it is allowed to the parish priest as a mark of distinction, and it is worn over the left arm. At Milan it is still worn in the Metropolitan church. I am indebted to the Very Rev. Marco Magistretti, Master of the Ceremonies, and to the Rev. A. Ratti, one of the doctors of the Ambrosian college, for an opportunity of examining one of the grey almuces actually in use. It appears now to be little more than an oblong piece of grey fur with tags at the end; worn over the left arm in summer, and thrown over one shoulder in cold weather. It is worn by members of the lesser chapter at Milan, which corresponds to the college of Minor Canons in our own St. Paul's at London.

There appear to be but few decisions of the sacred congregation of rites at Rome which touch upon the grey almuce. Catalani says that this is the case because the grey almuce cannot be worn with *cappa magna*, or mass vestments.³ But this is like the statement of the Judicial Committee of the Privy Council that the chasuble and alb could not be worn with the surplice.⁴ As a matter of fact, in England the grey almuce was worn under the mass vestments at the celebration of mass. It would, of course, be completely hidden from sight by the alb, and therefore the grey almuce can be but rarely detected in the representations of bishops and other dignitaries in their mass vestments.⁵ That it was worn at mass, we can have no doubt. In the blank leaves left before an inventory of the vestry of Westminster Abbey, taken in 1388, there are written in an early sixteenth century hand, directions for the vesting of the Abbot of Westminster at High Mass. "Fyrst the westerer shall lay lowest the chesebell. a bove that the dalmatykes and the dalmatyk with the longest slevys uppermost and the other nethermost then hys stole and hys fanane and hys gyrdyll. upon that his albe therupon hys gray Ames a bove that hys Rochett and uppermost hys kerchur with a vestry gyrdyll to tukk up hys cole."⁶ The almuce was worn at mass at some of the more conservative churches in France, even to the end of the seventeenth century.⁷

¹ William Lockhart, *The Chasuble, its genuine form and size*, London, 1891. This is a very interesting pamphlet on account of the source from which it comes. A convert to Rome points out the fact well known to antiquaries, that the early Roman mediæval chasuble (like the Eastern *phelonion*) is extremely like a cope: short in front and touching the ground behind. Here is another point in favour of Edward VI.'s First Prayer Book, which allowed the alternative of cope or chasuble for the mass.

² There is a drawing of this in Claude de Vert. (*Explication*, etc., Paris, 1708, t. ii., planche vii. opposite p. 314). There is also a very interesting figure in a folded chasuble in the north side of the façade at Wells, of which an account will be given by Mr. W. H. St. John Hope in the forthcoming volume of *Archæologia*.

³ Ios. Catalani, *Ceremoniale Episcoporum*, Parisiis, 1860, t. i. p. 587.

⁴ "It was not seriously contended that albs or chasubles could, in any reasonable or practical sense, or according to any known usage, be worn, or could be meant to be worn, concurrently with the surplice." Judgement of the Privy Council in *Ridsdale v. Clifton* (*Folkestone Ritual case*, Lond. 1878, p. 713, edited by T. W. Perry). Compare this statement with the direction in the Roman Missal (Mechliniæ, 1874. *Ritus servandus* § 2), for the priest when about to put on alb and chasuble: "he vests himself, if he be a secular prelate, over his rochet; if a regular prelate, or secular priest, over his surplice."

⁵ Mr. W. H. St. John Hope sends me the following notes taken lately at a visit to Hereford: "The effigy attributed to Bishop Stanbury (died 1474), shows the hood of the grey amice hanging out of his amice at the back of the neck." See an engraving of the effigy in *Archæological Journal*, 1877, vol. xxxiv. opposite p. 419. The same thing, he tells me, can be seen in the effigies of Bishop Goldwell at Norwich, and of Bishop Waynflete at Winchester, and of two priests, apparently members of the chapter, in the north-east transept of the cathedral church of Wells.

⁶ *Archæologia*, 1890, vol. lii., p. 214.

⁷ Le Sieur de Moleon, [Le brun Desmarettes], *Voyages liturgiques de France*, Paris, 1718, pp. 119, 123, 141. It was also worn at Soissons in 1745 by the deacon in going from the vestry to the altar. (*Missale Suessoniense*, Parisiis, 1745, Rubricæ generales, cap. ii.)

In England the grey almuce was worn not only by canons and chaplains, but by prelates, bishops and abbots. It was a sign of dignity; and as such much valued. The college of minor canons at St. Paul's succeeded in obtaining the grant of this privilege before 1364¹; and much later, in 1483, certain rectors² who are collated to their livings by the Archbishop of Canterbury, had leave to wear the grey almuce. Canterbury, like so many other English cathedral churches, was served by monks: and this seems to have been thought some reason for allowing the clergy named by the archbishop to wear this mark of distinction, as if they had formed his cathedral chapter. The black scarf was worn by chaplains and doctors of divinity in the last century,³ and continued to be a mark of distinction down into our time;⁴ when Mr. Micklethwaite tells us that Dr. Blomfield, Bishop of London, invited his clergy generally to wear the black scarf.⁵ Some exuberant fancy then discovered that the black scarf was a stole in disguise, and adorned the stole with three crosses, for which three crosses it is very hard to find any English mediæval authority.⁶ Thus the stole, which is not a choir vestment, came in our time to be worn on all occasions, and has thus lost all significance. The chasuble, if used in the same way, would lose all the meaning that has been attributed to it. It seems desirable that the scarf should be worn in choir by those who are entitled to its use; and that the stole should be employed only in the administration of the sacraments, and it might then be worn over the black scarf.

It is certainly a matter for regret that the leaders of the ecclesiological movement of 1840, should, without complete knowledge of the history of the black scarf, have done their best to abolish its use. It would seem to be another instance of a blind following of continental customs, and of the mistakes to which such blind following leads. An English ornament, which, beyond doubt, was worn in its present form by the bishops of the end of the fifteenth and beginning of the sixteenth centuries, and which survived the storm of the Reformation, has been deliberately put aside because it has been lost on the continent, or because its history was not understood. We have seen the same disuse of the bands.⁷ They, indeed, are worn on the continent: generally, however, only in a small part of it, in France,⁸ and even there efforts are being made to abolish the *rabat*, because it is not worn at Rome.

Another ornament has been introduced from abroad, as an addition to the costume of an order in the Church, which is generally regarded as highly conservative. The pectoral cross, now worn by some English bishops, was unknown in England in the second year of King Edward VI. It cannot be shown as an ornament of the English bishop, pre-Reformation or post-Reformation, until a very few years ago. All pretended mediæval examples of

¹ See above, p. 42, note 3.

² Wilkins, *Concilia*, Londini, 1737, v. iii., p. 615.

³ *Spectator*, No. DCIX., Oct. 20, 1714.

⁴ It was discontinued at St. Paul's in the evil days of Edward VI. "1549. iij day of June . . . alle the grey ammesse with the calober in Powlles was put down." (*Chronicle of the Grey Friars of London*, Camden Society, 1852, ed. Nichols, p. 59.) Most likely this putting down was illegal and unauthorized, like so many of the things done at St. Paul's at this time.

⁵ J. T. Micklethwaite, *Transactions S.P.E.S.*, vol. ii., p. 324.

⁶ I hear on good authority that a beautiful English fifteenth century stole, quite perfect, fell into the hands of a Roman Catholic priest in the north of England. The stole, of course, had no crosses on it; but in order to fit it for the modern Roman ceremonial, it was barbarously cut in the midst and a cross inserted, so that the priest might kiss the same before and after putting the stole on. It seems to be thought by some that it is absolutely necessary that a cross should be put upon everything that is intended for use in church; but the cross loses its significance when thus recklessly employed.

⁷ The late Dr. Liddon always wore bands at St. Paul's. I may perhaps venture to quote the following amusing attempt to give a mystical significance to the bands, coming as it does from a newspaper supposed to be not altogether favourable to the use of symbolism in religious matters. A barrister, evidently in a mischievous humour, is said to have given the following explanation of the bands to a clergyman, who accepted the same in all seriousness: "They typify the two tables of the law, of which we are the executors and administrators; and you, still more, should have retained them for the same reason." The writer ends by saying, that "the explanation given in both cases commends itself to me as, in all probability, the true one." (*English Churchman*, Aug. 13, 1891, p. 560, col. iii., in a letter by the Rev. Warden F. Stubbs.) In the next number of this entertaining periodical (p. 577, col. iii.) we are told of the interest created by so "instructive an explanation as to the meaning of the sadly disused 'bands.'"

⁸ They were indeed formerly worn by ecclesiastics in Germany, as the portraits of the spiritual electors show: and they were made of lawn, not of cloth or linen, like the French. (See the portraits in *Vollständiges Diarium von der höchstbeglückten Erwehlung, u.s.w.* Franckfurt am Mayn, 1746. Part ii.) I have seen ecclesiastics in the streets of Barcelona wearing linen bands with their cassocks and gowns. And in the choir of the church at Luzern, which is said to serve as cathedral to the Bishop of Basel, the clergy wear large linen collars which surround the neck, and are divided in the middle. It is clear that these are the same as the French *rabat*, but have undergone less change.

the pectoral cross in England, as soon as they are examined, resolve themselves into a cruciform arrangement of the orphrey of the chasuble; or the like. By introducing from the continent the custom of wearing a pectoral cross, as part of the episcopal ornaments, English bishops lay themselves open to a charge of romanizing which cannot readily be answered.¹

It only remains to point out that to the grey almuce, which we have seen had a purely utilitarian origin, a mystical signification has been assigned. St. Charles Borromeo, in the canons of his provincial council, says that the almuce shows that the canons who wear it are mortified in their thoughts, even as the beasts whose skins they put on are dead.² Claude Villette that it is a sign of penitence.³ Bellotte declares it to be a symbol of the pastora office which the canons share with the bishop.⁴ But enough of this.

¹ For the history of the episcopal pectoral cross, its beginning in a box for relics worn round the necks of all Christian folk, and its end in a badge particular to prelates, with a mystical significance of jurisdiction, and we know not what, see Io. Molanus, *De historia SS. Imaginum*, lib. iv., cap. xxix., ed. Paquot, Lovanii, 1771, p. 559 note. Bona, *Rerum Liturgicarum*, lib. i., cap. xxiv., § 10, and especially Sala's edition, ii. 243.

² Concil. Mediolan. V. 1579, III. vi., in Labbe and Cossart, *SS. Concilia*, Lut. Paris. 1672, t. xv., col. 672.

³ Claude Villette, *Les raisons de l'office et cérémonies*, Paris, 1611, p. 150.

⁴ Ant. Bellotte, *op. cit.* Observationes, p. 37.

DESCRIPTION OF THE PLATES.

Plate A represents the consecration of a bishop. The three consecrators are in mitres and copes. The bishop-elect sits on a faldstool while three clerks put on his buskins. The grey almuce is on his head. Reproduced from Mr. Thomas Brooke's thirteenth century Pontifical, which is of singular beauty. (See *Catalogue of the Manuscripts and Printed Books collected by Thomas Brooke, F.S.A.* London, 1891. Vol. ii., p. 523.)

Plate B represents the coronation of an English king. The Archbishop of Canterbury is placing the crown upon the king's head; behind the Archbishop is a chaplain carrying a cross and wearing a surplice and a grey almuce disposed like a chaplain's scarf. Reproduced from the Massbook of Abbot Litlington (1362—1386), in the possession of the Dean and Chapter of Westminster, and now being edited by the Henry Bradshaw Society.

Plate C is the portrait of Richard Fox, an English Bishop from 1487 to 1528, founder of Corpus Christi College, Oxford, in the hall of which society this portrait is preserved. There appears to be little doubt that it was by *Joannes Corvus, Flandrus*; and painted during the lifetime of the Bishop. (See *Archæologia*, 1863. Vol. xxxix., p. 47).

In the picture a slight edging of fur may be noticed near the shoulders, though this is not to be seen in the reproduction.

There is no pectoral cross.



PLATE A.

BISHOP-ELECT SITTING WITH GREY ALMUCE AS HEAD COVERING.

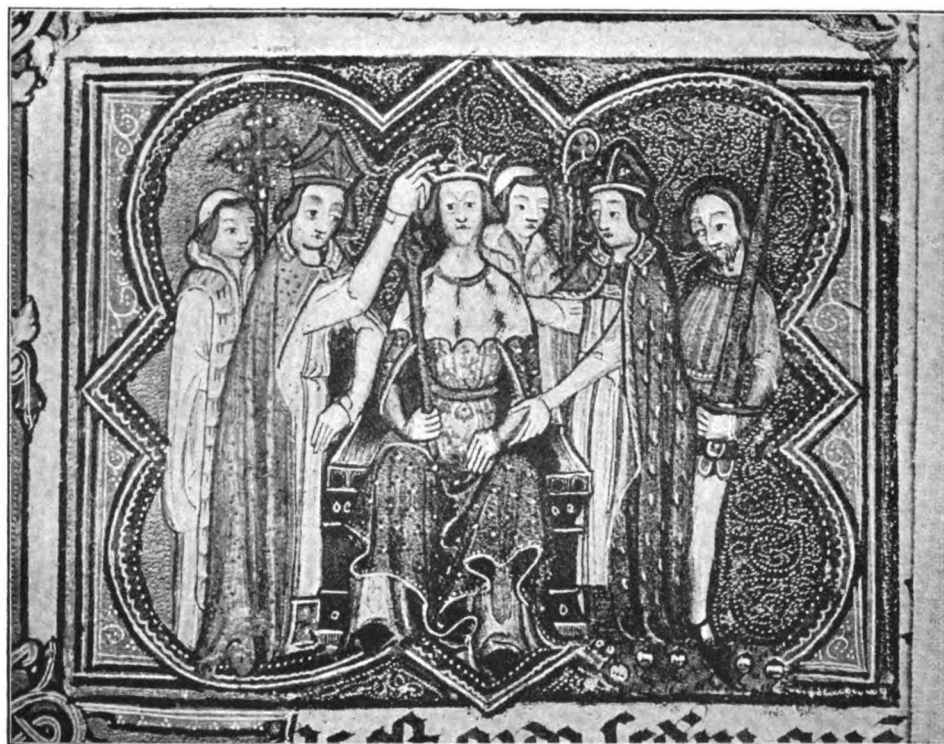


PLATE B.

AN ENGLISH CORONATION, WESTMINSTER.

THE CLOTHING OF THE
KING



PLATE C.

RICHARD FOX, BISHOP OF WINCHESTER, DIED 1528.

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